2: Batchelor M-5 (1877-1924)1927
AB6 Ainu AB6

CHAPTER II

THE STATUS OF AINU WOMEN

It will be seen in the next chapter how a certain 562
haunted man professed to despise his departed spouse and how he said that now she was dead and buried he never wished to see her again. But it must not be supposed from this example and one or two more I might cite if necessary, that the Ainu men are misogynists, for they are not so. However, they sometimes tell a remarkable story of the creation of Hokkaidō (Yezo), which hits very hard at any talkative woman's capacity for chattering. It is also sometimes quoted by the hearth to children, in order to inculcate the [861] ●
principle of working rather than talking. Hokkaidō, we may remind ourselves, is a fine island about the size of Ireland. It has good, rich soil, great abundance of wood, and much coal and other minerals. It has also extensive plains and is well watered. But the western coasts of the island are much more rugged and precipitous than the eastern, and the legend now about to be cited has to do with this fact. It is as follows.

"The island of Yezo was made by two deities, one 539
of whom was a male, and the other a female, and they 562
were sent by the Creator of the world. The female had the west coast allotted to her as her portion of work, while to the male deity were assigned the south and eastern parts. For a time they vied with each other in their tasks to see which would get through first. But as the female was proceeding with her work she happened to meet with the sister of Aeoina, and in-

4: Landor T-5 (ca. 1890) 1893 AB6 Ainu AB6

The hairy people are fond, not only of their own, but of all 533
music, and their ear is acute enough to hit a tone or note when sung to them, and even to remember with more or less accuracy a short air after they have heard it two or three times. Many who have come in contact with the Japanese have learned from them songs of a totally different character from their own. Of my personal experience I can speak of a boy who, while I was sketching, heard me sing a few bars of the *Trovatore*. An hour or two later I heard him repeat this passage, certainly with an Ainu *libretto*, and somewhat Ainuized; but for all that he had managed to catch the melody, which showed that the lad must have had some musical instinct as well as a good musical memory.

The Ainu are remarkably quick at reproducing sounds 151
which are direct imitations of noises, cries of animals, &c., and it is instinctive in them, as when children they are not taught or trained to do so. The education of Ainu children is indeed 861●
a thing far to seek in every way, and what they know is self-taught. Nature is their only school. The Ainu voice is pleasant, flexible, and very soft in quality. The men are 533
mostly baritone and bass, the women alto; but when singing, a falsetto is preferred to the natural voice, especially by the women, and this always without an instrumental accompaniment. Musical instruments are more than rare among the 534
Ainu; indeed, I saw only one, which is now in my own possession. It is a black-stained wooden instrument, fifty-one inches in length and three wide. The upper part is flat, the under is half a cylinder scooped out by a knife, while five keys are fixed in the short neck, in which a cavity is cut, leaving a space for the strings to be tied to each key. The top is circular, and flattened on each side. One very small hole is bored exactly in the middle of the instrument and another is at the lower end, where the point of a triangular piece of leather, seven inches long, is passed through and fastened by a knot tied in the leather on the opposite side. The five strings, which are of *Ulmus campestris* fibre, are fastened to this leather piece and then to each key. A peculiarity of this instrument is, that it has two prism-shaped bridges, and they are placed at each end of the harmonic case. The Ainu call it *mukko*, which word, however, means only a musical instru-